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THE PRICES OF BOOKS.

For a number of years past, the condition of the bookselling trade has been a matter of much concern, not only to the booksellers and publishers immediately interested, but also to the wider public that takes an interest in all questions affecting popular culture. The practice of publishing books at a fictitious price, never actually demanded, is quite indefensible; and the custom of selling books at all sorts of discounts, based upon "what the traffic will bear," if not strictly indefensible, is at least so demoralizing to the trade that some effort to secure uniformity of practice is well worth making. Under the stress of the forces of competition, the book business has suffered severely in both directions — from the side of the publisher and dealer alike — and the effect upon the general public has been equally unfortunate, for the old-time bookstore has almost disappeared from the social economy of all but a few of our largest cities. The individual purchaser of books, allured by the inducements of dealers in general merchandise or by the advertisements of houses of supply in the large cities — sometimes even by the direct bid of injudicious publishers for the retail trade — has deserted the local bookseller, and forced him either to retire from business, or to add all sorts of "notions" and "side lines" to his stock, thereby becoming a very different sort of person from the bookseller of a generation or two ago.

After a long period of agitation of these vexed questions, the publishers of the country have at last realized the necessity of concerted action, and have agreed upon a plan, to be put into general operation the first of May, which it is hoped will restore something like uniformity to the system of discounts, make the retail price of a given book the same wherever purchased, and cause whatever booksellers have survived the demoralizing conditions of recent years to take heart for the future. Since the plan in question is put forward by the American Publishers Association, and agreed upon by nearly all the large and reputable houses, there is at least a fair chance that it will

accomplish its purposes. At all events, the outcome of the experiment about to be made will be watched for with eager interest by all who are intelligent enough to understand the importance to the whole public of a healthful activity in all the branches of the book trade.

The essential features of the plan proposed are presented in the following summary. All copyright books sold under ordinary trade conditions are to be listed at net prices, which prices shall be substantially those now actually charged by the leading booksellers. Every intelligent purchaser knows that the real price of a book is only eighty per cent of the fictitious price advertised, and the fictitious price is now to be suppressed altogether. From this arrangement school books, subscription books, and works of current fiction are to be excluded. The publishers then agree to sell their books only to such dealers as will maintain the net retail prices set upon them. Thus the bookseller who cuts his prices will also cut himself off from obtaining further supplies. Libraries are to receive a discount of ten per cent from retail prices, and the discount to booksellers is to be twenty-five per cent, although this latter stipulation is not binding upon publishers. A year after publication, the restriction upon booksellers shall cease, although the publisher may then have the right to repurchase all copies which may remain unsold, at the price which was originally paid for them. When the publisher sells his own books at retail, he shall add to the list price the express or postal charges to all customers from out of town, instead of mailing "postpaid," as is now the universal custom excepting with "net" books.

The result of the operation of the plan thus outlined is obvious enough. If the publishers concerned shall live up to this agreement in good faith, there will be an end of the underselling of new copyright books by department stores and dealers in miscellaneous goods. There will also be an end of retail mail orders sent direct to publishers from towns that have booksellers of their own. The local bookseller will be sure of a reasonable profit upon his sales, and will be encouraged to work up his hitherto languishing trade. The department stores will suffer no real loss, and will probably find bookselling as profitable as ever, although no longer able to lure the book-buyer from his proper allegiance, except in the case

of popular novels, which will remain unaffected by the new arrangement. This is, of course, a very large exception, and it cannot be defended as a logical one. But it is best not to be too radical all at once, and we think that the publishers have acted wisely in admitting this compromise. If the plan works well in other respects, it will be no difficult matter to bring fiction within its scope in the near future. Indeed, we augur well for the new departure chiefly because it is so moderate in its terms. So limited a measure of reform as this has ten times the chances of success that a thoroughgoing reform would have. And yet, limited as it is, we think that it can accomplish much for the encouragement of legitimate bookselling, and for the rehabilitation of one of the worthiest and most civilizing of human occupations.

The example of the German book trade has been chiefly influential in determining this plan of the American publishers. The general system for controlling prices, as now proposed for this country, has long been in successful operation among German publishers and booksellers, with results that fully justify its wisdom. Although opposed in Germany by a few obdurate undersellers, the opposition has not been sufficiently formidable to interfere seriously with the plan, and is now almost completely overcome. The result has been, and is, that German books are sold at uniform prices throughout the Empire, and, what is far more important, the German bookseller is enabled to earn a livelihood from his business. Every German town of any size has at least one well-appointed book-shop, and this condition of affairs is so warmly appreciated by the public that few voices would now be raised in favor of a return to the old disastrous system of competitive underselling. It is distinctly worth while to increase slightly the cost of books to individual purchasers, if thereby the business of dealing in books may be kept in the hands of bookmen, and if books of all sorts may thus be brought within the easy reach of book-buyers.

In expressing our approval of this plan, as about to be inaugurated in the American trade, we are not blinking the fact that it means higher retail prices for a good many books. As a general rule, we believe in the most open and unrestricted competition in business affairs, and are opposed to regulations, whether public or private, in restraint of trade. But

it seems to us that the book trade is of so peculiar a nature, and bears so important a relation to the culture of the community, that it deserves to be dealt with on an exceptional basis. However sound in principle the doctrine of unrestricted competition may be, its rigorous application to the present case would seem to suggest the doctrinaire theorist rather than the philosophical observer. It is a form of trade protection, no doubt, but, however sinister the associations of that word, fair-minded people must admit that there are instances in which protection is the policy of wisdom rather than of selfish interest. This seems to us to be clearly one of those instances, and we assert without hesitation that a flourishing book trade is of such vital importance to the civilization of any community that a community may properly be taxed for its support. The tax in question will be a small one, and its incidence will be upon the persons most directly benefited, which seems to us all that need be urged in its defence.

INTERMITTENT IDEALISM.

It would be hard to believe that Milton ever doubted of the poetic vision, or would have exchanged it, if he could, for a practical view of life. His weighing of the matter in "Lycidas" is evidently more for the sake of argument, to set forth the grounds of his impregnable conviction, than to voice any question of his own mind. He was too thorough-going an idealist, even in the days when sportive Amaryllis could allure, to be seriously moved by the pleasures or practices of others. His profound and capacious nature was stayed on itself in a composure whence no accident or affliction could drive it. A spirit privileged, like his, to contemplate all time and all existence could withstand with ease shocks that perturb or destroy smaller souls, attractions that would draw them from their orbits.

It is not, however, a common privilege to view in this large *ab extra* way the matters which make up one's personal share of conscious existence. If hell and heaven were opened to an ordinary mortal, in a vision like Dante's, no such tremendous effect would be produced. The traveller would return, like other personally conducted tourists, with scarce a recollection of the things he saw. If he did remember some singular impression, it would be to congratulate himself on having only familiar experiences to deal with thereafter. The value of such observation as against commonly received opinion would be insignificant. The joys of the

Paradise would distil no life-long sweetness in his heart. For the bartering and selling and envying and talking of everyday life are more real than the eternal verities to him who is not born with the mystic vision, and would be, though one rose from the dead to tell. Honest Sancho has been proved right so often that even the would-be Quixote gives over denying, and begins to lose faith himself.

Indeed, the idealistic temperament is a gift as inconvenient as some we read of in old fairy tales, which may fall into bad hands, which bring suffering if ill-used, and yet cannot be got rid of. This talisman may diffuse the steady glow that warms and transfigures, or it may yield but a flickering flame. Sometimes, as with Burns, its fitful illumination reveals the rocks on which the hopeless mariner drives, but is not strong enough to enable him to steer clear. Sometimes we follow the vague gleam until we feel, as the poet Clough did of Carlyle's impassioned leadership, that it has led us out into the wilderness to die.

Despondency is a frequent enough mood in the most practical career, whose rewards are patent to all, and which has the approval of the whole world. How much larger must be the natural proportion of discouragement in attempts which lie outside the sphere of common effort, and whose success, if recognizable, attracts but cold attention. Minds enamored of perfection have a wintry road to travel in a world where the expedient and relative alone are appreciated. To run a race with straining contestants at your heels, amid the plaudits of sympathizing acquaintance, with a great prize in sight, is quite different from a lonely sprint, without spectators, toward an elusive goal which everybody pronounces an optical illusion. The bravest runners are weighed down by the tacit opposition, as by heavy atmospheric pressure. Wordsworth even, with all his deliberate planning to live the life of the spirit, had his moments when he prayed for pagan faith, that he might recapture his lost sense of the hidden beauty of the world. For him sometimes, as for poor Susan in his song,

"The stream would not flow, and the hill would not rise,
And the colors had all passed away from his eyes."

And Shakespeare, the most wonderful mind, so far as we know, that the human race has ever produced, tells what he feels, —

"When in disgrace with fortune and men's eyes,
I, all alone, beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me more like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least."

If these are the feelings with which the sons of Phœbus are at times overwhelmed, what must be the dismay and weakening of the knees of the com-

mon mortal who essays this quest. Uneasy regret for him that turns back; no complacent success for the victor; between the two, all variations of defeat and discouragement.

But ah, what compensation! After Lowell has given the details of the Florentine's exile, he adds these words: "Looked at outwardly, Dante's life was an utter and disastrous failure. What its inward satisfactions were, we, with the *Paradiso* open before us, can form some faint conception." Newman says, in his *Apologia*, that he used to wish that the Arabian Tales were true. His imagination ran on unseen influences, magical powers, and talismans. The human soul has other ways of escaping its limitations, and these influences need not be invoked with such potentialities within. In the sonnet quoted from above, Shakespeare is absorbed in forced contemplation of conventional values, when the thought of his love suffices to release him, and, like the lark, rising from sullen earth, straightway his soul mounts and sings at heaven's gate. One may be held by peremptory custom and have practical views thrust upon one, until resistance seems useless, and the voice of the majority is admitted to be the voice of God. One rush of disinterested feeling, an evening sky, the pure outline of a distant hill, and the old charm is set working, and the spirit is released. Lines of verse, by no means didactic, sometimes work this transformation, when the most powerful exhortations of Emerson or Browning or Carlyle have been ineffectual. Landor's lines to Rose Aylmer have no connection with effort of any kind, yet they have this melting quality to me. With the haunting music of "Rose Aylmer" in my ears, I can shake off any weight of freezing custom, and do the impossible in chasing the flying goal. Marlowe and those other Elizabethan playwrights loved the sound of Greek, though they knew not a word of it, because it had such a thundering sound, as if it conjured devils. We know that certain words, as well as holy water, did conjure devils in the romantic Middle Age; and, sure, certain dark fears and doubts that vex men's minds now, may be exorcised by means as simple and irrelevant. The subterranean life from which great impulses come, does not respond to logical appeals. That naïve old lady who drew such consolation from the rich sound of the word *Mesopotamia*, knew the potency of suggestion to open charmed, magic casements upon large and noble scenes. At a touch, apparently remote and powerless, the importunate claims of society, the involved situations that cramp and school the soul to petty issues, yea, the great globe itself and all which it inherit, may, like the baseless fabric of a vision, fade into thin air, and leave but the freed spirit face to face with immensity. In the revolution of feeling Shakespeare describes in his sonnet, no external change has taken place. Others have advantages generally prized which he has not. This is the occasion of his grief, though the real cause

probably lay in a deeper dissatisfaction. Suddenly a tender thought wells up from the unconscious deep. He is no richer, handsomer, greater than before, yet now he would not change his state with kings. This is your true idealist. The impulse, denied to his prayer of anguish, has come unforeseen, but here it is, and "the moon, it is under his feet." In a twinkling, this mortal has put on immortality. From a clod, a thing of causes and effects, he is become a living soul and lays hold on eternal life.

MARY B. SWINNEY.

COMMUNICATIONS.

A MUCH-NEEDED REFORM IN OUR GREAT DAILIES.

(To the Editor of THE DIAL.)

You conclude a note in a recent issue of THE DIAL, calling attention to the fact that one of the prominent daily papers of the Atlantic coast is about to seek the collaboration of specialists and scholars in various fields for its reviews of current contributions to literature, with these words: "This is the way in which the thing ought to be done, and we wish that other journals would follow so excellent an example." Upon this most excellent text I should like to preach a very short sermon. That this is the only way in which it ought to be done, is one of those obvious propositions that needs only to be clearly stated to gain endorsement.

How far it is a good thing that the great dailies have invaded so comprehensively the field of criticism of books, is a question that need not be decided in this connection. That they have done so and will continue to do so is obvious; and I am equally convinced that, if it be wisely done, the good will far outweigh the incidental evils. Every publisher knows how large a part of his copies for review go to the great dailies, and how frequently his press notices must be compiled from the same source. In the aggregate, the papers are influencing the opinions on matters of literature of an enormous proportion of the wisely-reading and of the unwisely-reading public. Their responsibilities are large, however lightly they may be carried. Many an excellent daily paper (I mean relatively so, in contrast to the many more that are worse) is well made up, obviously gives special attention to its various departments, but fails utterly on the score of its book-reviews. I fancy that the volumes which too confiding publishers send on a venture to the best papers are swept together periodically and carried off by some omnivorous but most undiscerning reader, who reviews or concocts notices of them of various degrees of merit or the absence of it. On the topics that interest him he produces something readable or at least coherent; the others are smudged over with a non-committal paragraph which means black or white or any intermediate shade of grey. These neutral, conventionally-phrased, damned-with-faint-praise testimonials are easily recognizable in collections of "press-notices."

I have mainly in mind the great dailies away from the Atlantic coast, which are, indeed, the worst offenders in this respect. I have specially in mind the paper

which stimulates the digestion of my breakfast, which certainly is careful as to its political and general news, its foreign items, its editorials, its sports, and its accounts of crime; which also contains an admirable musical and dramatic column; but whose book-reviews, and indeed all attempts to consider matters of science or literature in any part of its columns, are shockingly bad. Not always so, for when the professional book-reviewer gets hold of a book which is in his line, he produces a creditable notice. The wrong is that he should be called upon to give utterance to criticisms upon things which he does not understand, even if he reads them — which in some cases is doubtful.

Within a short time I recall two contributions which may be given as concrete examples. The one was an editorial on a sensational announcement of a scientific worker of no unquestioned standing, in which were massed such a collection of gross errors and misconceptions as would hardly be excusable in a high school pupil. The other was a review of a book in regard to which every remark made was utterly inappropriate, and would have been about equally pertinent if the book had been Webster's Dictionary or Euclid's geometry, instead of, as it was, a series of essays on certain popular phases of science. The very next day appeared a laudatory appreciation of a manual of the most unscientific, superstitious kind which was not worth serious attention, and then (all probably by the same hand) a good and worthy review of a volume which the reviewer had read and appreciated.

This is the absurdity of the way in which the great dailies issue opinions on literary and scientific matters; this is what makes "newspaper science" a term of derision, and brings it about that you can find wholesale laudation of almost any effusion which an author can persuade or bribe a publisher to print. The remedy is obvious. It is to have this work at least as carefully allotted as the various departments of the sporting page, and have books reviewed and editorials written by persons who are acquainted with the particular facts and opinion discussed, not by one who must professionally pose as a concentrated omniscience. Within the reach of the great dailies are professors at the Universities, and specialists in all departments, who should be willing to assume this function as part of their civic obligations; and it should be the policy of the great dailies, if they review books at all, to be willing to have it properly done and make the doing of it an attractive privilege to the scholar and the specialist. The notion that the scholar is not to be trusted, is given to fads, will not abide by practical conditions of space and readability, may be true of a small minority, but in regard to the great majority of whom such service would naturally be asked, it is simply a superstition, a survival in current beliefs kept alive by the jokes and jibes of the mentally impoverished paragrapher. The great dailies have no excuse in this direction. It is in most cases a neglect due to a lack of appreciation of their possibilities and their responsibilities, and one which, it is hoped, they will be anxious to atone for as speedily and as effectively as may be possible. As disseminators of opinion upon all topics which they decide to fall within their scope, it should be the aim and the boast of the dailies that they print the fittest news, and the most reliable opinions, even including the news and opinions of the world of science and letters and art.

JOSEPH JASTROW.

Madison, Wis., March 2, 1901.

THE EDITING OF POE.

(To the Editor of THE DIAL.)

The distress of your correspondent, "S.," in THE DIAL for Feb. 1, over the supposed misquotation in Mr. Stedman's Anthology, is another straw which shows how set the winds of American appreciation of Poe. Our poets, even Poe, are household poets, well-loved, memorized, but not critically studied. Now Poe is the only one of them of whose works we have something like a definitive critical edition, and yet so little is that known that a supposed error in Mr. Stedman's Anthology does not suggest a comparison with Messrs. Stedman and Woodberry's Poe. I can scarcely conceive of an Englishman using his Tennyson thus.

The communication is further interesting as showing the futility of *a priori* aesthetic reasoning. "Gray eye glances" is called a "distressing alliteration" of which Poe would have been incapable! Yet Tennyson changed "The tall masts quiver'd as they lay afloat" ("Dream of Fair Women") to "The high masts flicker'd as they lay afloat," and, though the change was compelled by other changes in the same stanza, the alliteration was not found offensive. And how should alliteration have been offensive to the poet of "weak and weary," "quaint and curious," "noddled, nearly napping," "named Lenore"? The simple fact is that we are used to "dark eye glances"; and poets may take a lesson upon the danger of changing their printed text. "These old shoes," said Emerson, "are easy to my feet."

The really interesting question under all this is the wisdom of Messrs. Stedman and Woodberry's adoption of Poe's marginal emendations. Their general principle, which they defend, is doubtless right, and it would be too delicate a task (*a priori* reasoning again) to decide that the principle should be departed from in any particular instance. Yet in this instance "gray eyes" was substituted after 1845, and Poe's judgment in those latter disastrous years might well be questioned. Was the change made for purely aesthetic reasons, or out of personal caprice? We might at least be pardoned for preferring to keep the color of the eyes which originally inspired the poem.

A. G. NEWCOMER.

Stanford University, March 1, 1901.

"PROFESSOR TRIGGS ON PROFESSOR WENDELL."

— A REPLY.

(To the Editor of THE DIAL.)

I have read, in your issue of March 1, Mr. Gardner Teall's comments on my criticism of Professor Barrett Wendell. I am very sure that when Mr. Gardner Teall comes to read "A Literary History of America" he will not be tempted himself and he will not in the least understand my temptation. Living in the midst of Massachusetts culture and Massachusetts Transcendentalism and Massachusetts Unitarianism, he can never be made to feel how little these things enter into the consciousness of one who has lived in the South and West, and he will read Professor Wendell's 479 pages on American Literature in Boston with perfect contentment, and dismiss the Rest of the Story with a single chapter.

My questions were asked in all seriousness and were intended to arouse thought. That they do not appear as an "examination test" is proven by the fact that Mr. Teall attempts to answer them without having read the book under discussion. (But perhaps Mr. Teall acquired this habit when he was at Harvard.) If I was rude and irreverent it was because of bad manners acquired by association with the class of "social de-

generates" that Mr. Wendell declares to have settled in the West—the class that produced Lincoln and Grant. We have had the advantages of nothing better than missionary stations—most of us, like Eugene Field, were only lately driven out of the trees.

Mr. Teall's answer to one question propounded is not very convincing. If one is to write a literary history of America he should take account of all the literatures of America: if he confines himself to *literature in English* should he call his work "A Literary History of America"? What lies back of the Mardi Gras festival at New Orleans must surely balance the life forces of New England Transcendentalism.

Mr. Teall's suggestion for chronicling the literary doings of the United States by parishes strikes me as a good one. When Mr. Teall finishes his Whitman and his Wendell I hope he will read the two volumes on the literature of Indiana reviewed by Mr. Martin W. Sampson in THE DIAL of March 1. Indiana is a typical Western parish. The writer of "The Hoosiers," Mr. Sampson remarks, "traces the growth of the intellectual life within the State, from its territorial beginnings to the present day; the varying make-up of its population; the individual marks of its most characteristic institutions and towns: in short, he soberly essays a chapter in American *cultur-geschichte*, dealing with the State whose life he knows from within." The other volume is a book of selections from Indiana poets—one hundred and forty-six in number. There would certainly be no blank page for this parish, and perhaps material enough (with Riley, Thompson, Evalene Stein, and a few others, as demi-gods) for as considerable a mythology as has been developed in Massachusetts. Upon the blank pages reserved for other parishes I would indeed write passages from Whitman: upon one I would inscribe "Unnamed Lands," on another "There Was a Child Went Forth," on another "The Ox-Tamer," on another (if there should be that many blanks) "Laws for Creations." I am more inclined to this suggestion, because, as I gather from answers to my questions received from New Orleans and San Francisco, this is precisely the method pursued by Mr. Wendell—only he has filled up the blanks with References and Index.

And I have one more question upon the general theme: What justification is there for the time-honored belief that a man is not historically significant until he is dead? If the rule is to be broken in the case of Mark Twain, why need it be obeyed in other instances?

OSCAR LOVELL TRIGGS.

The University of Chicago, March 4, 1901.

THE FIRST COUNTY LIBRARY IN THE UNITED STATES.

(To the Editor of THE DIAL.)

In your issue of January 16, 1901, Mr. E. I. Antrim states that the "Brumbach" Library of Van Wert, O., founded January 1 last, was the first county library in the United States. If Mr. Antrim will consult Mr. N. D. C. Hodges, Librarian, Cincinnati, O., he will learn that the Public Library of Cincinnati was made a public county library a short time before September 1, 1899. Also, by writing Mrs. S. B. Maxwell, of Meadville, Pa., he will learn that the Norris-Jewett Library, for the county of Trenton, Mo., which Mrs. Maxwell organized and catalogued, was founded in 1894. I write to correct the error of Mr. Antrim's statement.

Meadville, Pa., March 1, 1901.

A. L. DAY.

The New Books.

AN AMERICAN DIPLOMAT AND MAN OF LETTERS.*

We are glad to note that one of the two attractive companion volumes containing selected writings of the late Eugene Schuyler contains also a Memoir wherein the public services of Mr. Schuyler during his long and varied diplomatic and consular career are interestingly, if summarily, set forth. Besides the Memoir this volume embraces the paper on "Count Leo Tolstoy Twenty Years Ago"; a consular reminiscence entitled "The Minnesota Heir of a Serbian King"; and a short story (the author's only excursion into the field of fiction), entitled "The Lost Plant." In the fellow volume are assembled, besides two or three hitherto unpublished papers, a score or so of Mr. Schuyler's foreign letters to "The Nation," and these are, we need scarcely say, altogether model productions of their kind—pleasant literary and descriptive *causeries* with a flavor of scholarship that lifts them quite above the common run of newspaper letters. The volumes, it may be added, are separately indexed, and each is complete in itself, though they are meant to be shelf companions.

Mr. Schuyler was born at Ithaca, N. Y., Feb. 26, 1840, of virtually pure Dutch ancestry. He was, his sister and affectionate biographer records, a pretty and clever child, fond of books, flowers, pictures, music, and "good things to eat," and blessed, or perhaps afflicted, with so fastidious a sense of the relations between taste and smell that he used to insist on the union on the dinner-table of certain flowers with certain viands—sweet peas, for instance, being in the opinion of this young Sybarite the indispensable floral associate of roast beef. As a boy Mr. Schuyler attended the Ithaca Academy, acquitting himself with such lustre in his brief grapple with the curriculum of that institution that the trustees were moved to present him on parting (when he was about twelve years of age) with three large volumes of "Selections from the British Poets." Without looking this formidable gift horse too openly in the mouth Eugene intimated, with some discernment, that on the whole he would

* EUGENE SCHUYLER: *Selected Essays*; with a Memoir by Evelyn Schuyler Schaeffer. With portrait. New York: Charles Scribner's Sons.

ITALIAN INFLUENCES. By Eugene Schuyler. New York: Charles Scribner's Sons.

rather have the complete works of one poet than another man's selections from the works of all of them. At fifteen he was entered at Yale College, where, we learn, he worked not for honors but from natural love of learning. Honors came, however,—a Clark premium for proficiency in Latin in his junior year, and in his senior year a Berkeley prize for Latin composition. He was graduated fifth in a class of over a hundred, and had the rank of Philosophical Oration, taking also the Berkeley and Clark Scholarships. A classmate of Schuyler's, Professor Wright, of Yale, has testified warmly to his personal charm and refinement, his precocious attainments, and natural taste and aptitude for exact scholarship and broad culture.

After graduating, in 1859, Mr. Schuyler remained at New Haven for two years, and was the first to receive there, in 1861, the degree of Doctor of Philosophy. He studied law at Columbia College, and, after a period of preparatory office work, began practice with Mr. James Bruyn Andrews as partner. His bent for literature showed itself early. During the period of his law studies he wrote pretty constantly for the "Round Table," the "New Path," the "New Englander," and the "North American Review," and was a contributor to "The Nation" from the time of its first appearance to the end of his life. In 1867 he published a translation of Turguénief's "Fathers and Sons," and this was shortly followed by his edition of Professor Porter's translations from the "Kalevala," a task for which, with his usual thoroughness, he prepared himself by learning Finnish in order to master the poem in the original. The practice of law was not especially to Mr. Schuyler's taste, and in 1867 he forsook Themis for the foreign service, obtaining an appointment as Consul at Moscow. On the way to his post he formed some notable acquaintances—that of M. Taine at Paris, of Sainte-Beuve, and of Turguénief, who gave him a letter of introduction to Tolstoy. Mr. Schuyler had the social gift, and was, in fact, socially as well as officially always *persona gratissima* at the various courts to which he was, during his long career abroad, accredited. At Moscow, as later at St. Petersburg, he was even, as his biographer assures us with a certain touch of "Mrs. Jarley," the "enfant gâté" of the native nobility and gentry, from Prince Odóiefsky downward. Of his friend the Prince, Mr. Schuyler wrote in 1867:

" . . . I dined last night with the Prince Vladimir

Odóiefsky, *en famille*, with his wife and one young man whose name I can't recall. The Prince is an agreeable old man of about sixty-five, a bibliophile, with a splendid library which overflows every room except one salon, where plants in profusion take the place of books. . . . The Prince is also a musician. Nothing would do but I must try a duet with him; so we played half a dozen, apparently to his satisfaction, for he complimented me a good deal, and then showed me, as a special favor, a piano he had had made on mathematical principles. . . . I pleased the old lady by showing her a new game of solitaire, and am invited to a *salon* on Friday evening, when I am to be introduced to the *haute société* of Moscow."

With the change of administration in 1869 came the usual division of spoils. Mr. Schuyler seems to have ingenuously fancied that his proved special fitness for his post would cause his retention in it. He was soon undeceived. During a trip to Kief he received information that he had been superseded, and that his pay had stopped some weeks before. The consulship at Revel (something by no means "equally as good") was offered him; but in the meantime Mr. Curtin, the new Minister to Russia, who knew absolutely nothing of the ways or speech of the people to whom he was sent, found himself obliged to blink political considerations and select a subordinate who could supply his deficiencies. Accordingly Mr. Schuyler went to St. Petersburg as Secretary of Legation, where he soon became a notable and even a leading figure in diplomatic circles. Mr. Curtin resigned in 1872, and was succeeded by Mr. Orr, through whom Mr. Schuyler obtained a leave of absence which enabled him to visit Central Asia—a region just then specially interesting as the new field of Russian political enterprise. Mr. Schuyler's journey was an arduous one, but he returned well laden with information, which was embodied later in his book on Central Asia, as well as, it may be added, in the famous report for the State Department, the frankness of which raised quite a gale of excitement in Russian official circles at the time. This report was prepared at the request of Mr. Jewell (Mr. Orr's successor at St. Petersburg) who, like Mr. Schuyler, supposed it would be considered a confidential document. The Department, however, published, in the Red Book of December, 1874, Mr. Schuyler's blunt account of Russian iniquities in the new satrapy, and a great hubbub ensued.

Mr. Schuyler's report bore good fruit in the shape of reforms in Central Asia, and it is an error to suppose that his frankness embroiled him with the Russian Government—

always ready to wink at the reprehensible acts of its agents so long as they go on unnoticed of the world and to Russia's material profit, and to disclaim them when notoriety and public clamor seem to imperil the testamentary policy of the great Czar. In 1880 Mr. Schuyler wrote to a friend:

"I suppose it is impossible to eradicate a popular error, but the Russian Government never found fault with me in any way or shape, and never hinted at my recall either in St. Petersburg or Washington . . . I remained after that (the publication of the Report) as *Chargé d'Affaires* for more than a year."

Mr. Boker accepted the Russian mission in 1874, and in 1876 Mr. Schuyler was appointed Consul-General and Secretary of Legation at Constantinople. On his way thither he stopped at Belgrade, then in a turmoil of anti-Turkish patriotism, and where he saw Prince Milan, who, it is now curious to note, impressed him as a "very remarkable young man," and "singularly intelligent and well-informed." Mr. Schuyler adds:

"He gave me much information about Serbia, and in the course of his talk showed me that he was well acquainted with America, and followed the march of events there better, I fear, than do many Americans in Paris."

The story of Mr. Schuyler's services to humanity in helping to dispel the cloud discreetly thrown by the Disraeli government over the atrocities in Bulgaria of Toryism's *protégé* the "unspeakable Turk," is too well known to need repetition here. To parallel the deeds done in that hapless country by the Bashi-Bazouks it is necessary to revert to the days of Attila or Tamerlane, or, alas! to more recent events in China, over which Christendom would fain draw a veil.

Mr. Schuyler started for Bulgaria on his mission of investigation in July, 1876. With him went Mr. McGahan of the "Daily News," the London paper which deserves honorable mention for its disclosure to the British nation of the real state of affairs in the Turkish provinces, and its disproof of Mr. Disraeli's pleasant theory that the Bashi-Bazouk, so far from being the bloody monster depicted by "coffee-house babble," sentimental philanthropy, and sensational journalism, was, in point of fact, a mild and peaceable "Circassian" who was not only sweetly incapable of harming anybody, but was himself cruelly persecuted by his Bulgarian neighbors. Whether Mr. Disraeli was deliberately lying, for diplomatic ends, or was really persuaded of the truth of the cruel nonsense he was uttering, is uncertain; but it was

soon made plain to him that England was in no mood for fooling, and was determined to know the truth about Bulgaria. What that truth was, was soon made plain through the reports of Mr. Schuyler, and may be gathered in its shocking details from the extracts from his diary and letters in the present Memoir.

Of the proceedings of the abortive Conference of the Powers at Constantinople which followed the disclosure of the facts, as of the events in the city during the war which followed the failure of the Conference, the Memoir affords some interesting glimpses. When hostilities were virtually over, and the Russians were at San Stefano, General Grant arrived at Constantinople. Regarding his view of the situation Mr. Schuyler says:

"Grant is very strong in his ideas against the Turks and what ought to be done with Turkey . . . Among other things the General said: 'Had I been in the position of the Grand Duke Nicholas, I should have refused to make peace except at Constantinople. The occupation of Constantinople—for the English fleet could not have prevented it—would have been an accomplished fact, which the European Powers would have had to treat as best they could. I should have insisted on one condition—that Turkish rule in Europe had forever come to an end.'"

Mr. Schuyler's Bulgarian revelations had not endeared him to the Turks, who, with diplomatic indirection, soon began complaining of him on the score of his too vigorous support of his Government's treaty rights in their country. A leave of absence was given him, to relieve the situation, and he was soon transferred to the consulship at Birmingham—a stop-gap, as it proved, for in 1879 he was made Consul-General at Rome, where his position was an agreeable one, despite the refusal of the punctilious and venerable Minister, Mr. Marsh, to present him at Court, on the ground that it "would be derogatory to the dignity of the Service to associate the Commercial with the Diplomatic branch in social matters." Our author adds, "To a man who had been used to being on pleasant terms with royalty in many countries, this view was unexpected." Mr. Schuyler, however, survived this early frost, and was soon pleasantly sunning himself as usual in the favor of the court circle—to the scandal, we infer, of the conscientious Mr. Marsh.

In 1880 Mr. Schuyler was transferred to Bucarest as Diplomatic Agent and Consul-General, and three years later was appointed Minister to Greece, Serbia, and Roumania. In 1889 he was made Diplomatic Agent at

Cairo, an unfortunate appointment, for the Egyptian climate was unsuited to him, and soon brought about disorders which proved fatal. Mr. Schuyler died, on June 16, 1890, at Venice, while on his way to Carlsbad, and was buried on the island of San Michele, in accordance with his own request. In him his country lost a graceful and an accomplished man of letters, and a public servant of exceptional fitness for the branch to which his talents were devoted.

Mrs. Schaeffer's memoir of her brother is simply and pleasantly written, and she has interlarded it freely with extracts from journals and letters which are always entertaining and sometimes valuable. Of the quality of the companion volume we need hardly speak. The letters, or essays as they deserve in some cases to be called, are in Mr. Schuyler's best vein, and everybody knows how agreeably and intelligently Mr. Schuyler wrote on literary and artistic themes.

E. G. J.

OUR IDEA OF TRAGEDY.*

In the last five years the young play-goer and play-reader may well have wondered whether in his father's time, or his grandfather's, there were brought out any such plays as now. Such a one has considered the resolute and earnest probings of Ibsen; he has appreciated the realism and the romance of Hauptmann and Sudermann; he has been able to judge what there might be beyond temporary sensation in Mæterlinck; he has seen "Cyrano de Bergerac" and "L'Aiglon"; the calm beauty of "Herod" makes him anticipate the performance with eagerness; he may have but just arisen from the new translation of D'Annunzio's "La Città Morte." Is it merely because they are of our own time that we hold these plays, these men, great? Probably there really is more of the true tragic spirit now than there has been for many years. It is, then, a good time to speak of Tragedy, and there will be not a few readers for Mr. Courtney's lectures just published. Mr. Court-

ney says that "in the present age there is no particular liking or room for tragedy," but he will probably have readers for all that.

Whether there will be many that will follow him contentedly to the end is another matter. I cannot, for one thing, take Mr. Pinero's "The Second Mrs. Tanqueray" as typical of the present idea of tragedy or as earnest of the future: Mr. Courtney seems to hold some such idea. Now I have just reread the play (between the last sentence and this) and that with great pleasure, for it is a strong and moving piece of work. But I cannot regard it as a great tragedy for a reason that is worth noting because of its connection with all Mr. Courtney's dealing with the subject from Æschylus down. It may seem pedantic at the present moment, but I have long been impressed with the keenness of Aristotle's view of the effect of tragedy and that view I have understood rather differently from Mr. Courtney. Mr. Courtney (pp. 38, 39) believes that Aristotle held that tragedy was useful as a purge because the spectators, seeing "what fools the tragic characters made of themselves by indulging in such emotions (as pity and fear) left the theatre", chastened and humble, realizing that feelings are dangerous guides, and emotional displays the mark of a feeble nature. Now, I have never interpreted the famous passage of Aristotle in that sense, nor, it may be added, have I ever felt thus on leaving the theatre. My understanding of Aristotle has been that the pity and fear roused by tragedy were such emotions as purged out of the character (merely for the time perhaps) all small and petty fears and weaknesses. And when Aristotle said that tragedy purged the soul, he meant that the soul of any spectator who had seen before him the awful agony of Prometheus or Oedipus, was, while under the influence of the tragedy, purged or cleansed of his own small fears and pains. "What are our woes and sufferance?" as Byron said of Rome. Some such feeling as this I have supposed Aristotle had in mind when he lectured on the Katharsis, and some such feeling I have often had when the curtain fell on a tragedy,—a species of calmness, of rest, after emotional conflict. On the whole Aristotle's doctrine seems a little too confined: he held that tragedy purged the mind of its own vicious pity and fear. It would seem as though it might purge the mind of many another feeling. But even with the limitation of Aristotle one cannot very well adopt the rather narrow view of tragedy taken by Mr. Courtney, who,

*THE IDEA OF TRAGEDY IN ANCIENT AND MODERN DRAMA. Three Lectures delivered at the Royal Institution by W. L. Courtney. New York: Brentano's.

L'AIGLON. Drame en Six Actes, en vers, par Edmond Rostand. New York: Brentano's.

THE DEAD CITY. By Gabriele D'Annunzio. Translated by Arthur Symonds. London: William Heinemann.

HEROD. A Tragedy. By Stephen Phillips. New York: John Lane.

by the way, has very slight regard for the Stagirite.

Mr. Courtney presents the leading idea of tragedy as a conflict (p. 43): the essential character of the Greek drama lay in the conflict between the human will and fate (p. 43), in the Shakespearean drama between man and the laws of the universe (p. 70). So far his treatment is consistent enough, though probably not sufficient. But when we come to modern tragedy, the idea seems to be different. Mr. Courtney says of Ibsen, whom he regards rather dubiously, that his idea of tragedy is "the failure on the part of a given individual to achieve his mission" (p. 124), and he adds that this "might be the description of every tragedy in the world's history." But this later formula does not seem precisely the same as that which we had before, though presumably not inconsistent with it. Nor, if we return a moment to "The Second Mrs. Tanqueray," shall we find that it is to be called a tragedy (let alone a great one) by this definition or by the earlier one. What is it that makes Paula Tanqueray a tragic figure? That her life is a conflict? that she fails to achieve her mission? Not at all: she has no mission, nor is her life more of a conflict than is usual. Mr. Courtney does not say why she is to be thought of as tragic: he says (p. 129), "The character of Paula Tanqueray is one of the most triumphant creations which has ever been composed for the stage," but he does not say why she is to be thought of as a tragic figure; and a careful study of his three lectures shows that if we accept his views, Mrs. Tanqueray is not what he thinks she is.

My own idea of tragedy is somewhat different from Mr. Courtney's. It is, I am sorry to say, rather a cloudy, sometimes even a muddled, idea, but such as it is, it takes in Mrs. Tanqueray better than Mr. Courtney's idea does. So I shall try to explain it.

There is a great deal in the relation of individuals to the world in general that appears to us very strange. Sometimes things go exactly right, just as we expect, wish, hope, or think or admit they ought to go. There is no tragedy in such matters, although these things are not always pleasing. Often they are very sad. For example, the death of a noble young fellow in war is in itself not tragic. It may become a tragedy when we think of its effect upon his widowed mother whose life had been absorbed into him, or upon somebody else. But in itself such a death, although one of the

very sad things of life, is a wholly noble and fitting end to a devoted and unselfish life. It is not tragic: Mrs. Browning was quite right when she spoke of the young Lombard soldier in the hospital as "young and *pathetic* with dying." And like such a death is many an event in life which we cannot refuse to acknowledge precisely what it ought to be, and these events, happy or unhappy, we do not call tragic.

But there are also many events in life, many combinations of individual and universe as we might say, which we do not understand thoroughly, which appear to us quite incongruous, paradoxical, inconsistent, and not at all explainable according to our previous ideas. These combinations may be ridiculous when they are trivial, may be interesting when they are not trivial but still of no great import, may be both from different standpoints, and are tragic when they concern the great interests of those who have our sympathy. Thus *Edipus*, to use one of Mr. Courtney's examples, is a tragic figure, not because free will struggles with fate, but because we have here a good man who has unwittingly got into a horrible plight, he has done things so horrible that to try to realize them makes the heart almost stop beating. And why? No answer: good men ought not be involved in such difficulties; we would not even wish bad men such luck. And such a spectacle chills one (much as Aristotle says): it is one of those cases where the human mind says to itself that in spite of every precaution,—all prudence, sagacity, far-seeing wisdom,—one may fall into horrible evil. And that is tragedy, for we cannot say why it should be so.

Then take *Hamlet*, to get something typical of Shakespeare. Here is a man who has almost everything of the best kind given him to begin the world with, position, brains, heart; he should be one to make his mark. Instead, he finds himself in such a position that he hurries along the course of events and is murdered. That is tragic, not as being a conflict, not even because the man is broken against one of the laws of the universe. It is tragic because when the conditions are once given we do not deny a single step, yet we cannot see why it should have happened at all. Granted that *Hamlet* was too weak of will, how did he get so? By too much thinking? Is not thinking the great faculty of man, the thing that raises him above the beasts? Why should too much thought put the thinker in the power of the circumstances around him? We do not understand these things. No one understands

"Hamlet"; as soon as one understands it, it ceases to be tragedy.

And to come down to Ibsen. Mr. Courtney mentions a number of plays,—let us take "An Enemy of the People." Is Stockmann a tragic figure? Certainly, if conflict be the essence of tragedy, for he is always in a conflict. But I fancy no one will finish the play with the idea that they have seen a tragedy: they have seen a resolute battle between one man and a hundred or more; the man gave as good as he got and at the end was ready to go on. He is not a tragic figure (although a fine one) nor is the play a tragedy. When we turn to "A Doll's House," we find something different. We have here a conflict, certainly, between man and wife: but that is not tragedy, we understand that well enough for practical purposes; a brawling house is not tragic. But in "A Doll's House" it was an extraordinary case, or perhaps it only seemed so because of the skill in putting the case. Here were two people who might have lived happily, in the main that is, with no more disagreement than is well enough to accentuate trust and affection. And why did they not? Well, the world is going on nowadays and people are acting under influences that often they do not understand. A hundred years ago Nora and Thorvald would have understood each other well enough. To-day they do not, and we are not far enough from them to do much better. Therefore, as they are both our friends, they are tragic in our sight. There might have been happiness, but there was unhappiness. Was it by accident? Could they help it? Do we understand it? No, to all three. We do not understand Nora, and, as Mr. Courtney remarks, when interpreted by Duse we understand her less than ever.

Such is tragedy always,—a pursuing of some of the strange and unexplainable courses of life. The finer and nobler the actors, the greater and more universal the evil which they do not escape, the greater the tragedy. This is the tragic element in the story of the Duc de Reichstadt. He is, on the whole, an attractive man with a good head and heart and great ambitions. People love him: he ought to do well. Now he does not do well at all, because although he has an immensely daring imagination, he has also a besetting triviality that prevents his ever understanding what it really is that he is trying to do. It does not appear that he had the remotest comprehension of what it meant to be Napoleon Bonaparte. He

knew that his father had been a glorious conqueror, and he knew accurately the uniforms of his father's army. But he does not seem to have known much more. The figure offers, then, one of those incongruities which are always painful to us in those who arouse our sympathy. In fact, the incongruity is not confined to the Duc de Reichstadt: it is so painfully apparent to each one of us when we think of ourselves and our own ideals, that it cannot but have for us an absorbing interest. The idea being, therefore, something that absorbs our interest, and having this characteristic of strange unexplainableness about it, we call it tragic.

So much for an idea of tragedy different from Mr. Courtney's. Now for Mrs. Tanqueray, who will probably be remembered by many who have not Pinero's plays at hand. She is not a tragic figure by reason of any conflict nor any unfulfilled mission. She is tragic for another reason.

Mrs. Tanqueray was a woman who had come to a certain age and had got tired of her life. It had not been a happy one; we may blame it or not, that is beside the immediate question: there comes a man who loves her and believes in her, and she conceives a future very different from the past and much happier, and the play begins. In the play she finds that she cannot get rid of her past; it comes up against her more and more insistently and unbearably, and she finally kills herself. What is the tragedy? Merely this: that although we know that she could not have turned over a new leaf (gluing the old ones down), we are not at all clear as to why she could not. It seems as if she should have had a chance. Why cannot a woman like Paula Tanqueray wipe out the past and begin again? First, because the particular kind of past that she had cannot be wiped out, and second, because no past at all can be wiped out. But although we know this well enough we do not understand it, and so the particularly poignant or general cases make great tragedies.

The Duc de Reichstadt was a peculiarly poignant and general case of an incongruity of life, poignant because the character has an intense personality, and general because his case is the case (to some degree) of every idealist. Mrs. Tanqueray, on the other hand, was neither poignant nor general; she was more the first than the second, but not truly either. So the play is not a great play, nor is any other play of Pinero's great, for the same reason.

Apply the test, however, to Ibsen's "Ghosts":

you will find that Mrs. Alving is a figure before which the imagination calms and quiets down and cools, so as to leave one in that state of mental insensibility that comes of pressing a question until we find there can be no possible answer to it. Or Sudermann's "Heimat." The play is not precisely a tragedy because no real evil befalls Magda. But it is a tragedy as far as concerns her father, not because he is a poignant case, but because he is such a general one: he is the father who cannot understand his child, the burger who cannot understand the world outside the city wall, the man of the past who cannot understand the present. Or Hauptmann: Hannele is a better instance than Heinrich in "The Sunken Bell"; Hannele, for whom the world is too brutal and who dies in a fantastic reminiscence of past imaginings. Rostand we have already tested: Cyrano would have done as well as the Duc de Reichstadt. Cyrano is a perfectly general type, the person who does not get his due (i. e., every one of us), but he is also a personality. Maeterlinck I must leave out because it seems almost a piece of folly to speak of not understanding the action presented in his plays. He surrounds his characters with such elements of mystery that it would be an exaggeration to say that we truly understood anything about them. That is why they are all ridiculous to some people, tragic to others.

Mr. Courtney, then, might have found modern dramatists who illustrated the idea of tragedy better than Pinero. It must be remembered that he does speak of Maeterlinck and Ibsen, and also that he delivered these lectures before the appearance of "L'Aiglon." Also before Mr. Arthur Symonds had translated "La Città Morte" and before Mr. Stephen Phillips had presented "Herod."

I have left myself too little space for these very interesting books. Of D'Annunzio's play, undoubtedly a powerful and emotional piece, it must be enough to confess that to its intoxicated, rarified, isolated atmosphere my criterion of the tragic has about as much relation as an ordinary foot-rule. In a certain way, perhaps, we might speak of it, but it would take too much explanation. "Herod," on the other hand, offers a somewhat better illustration. Herod is a man of ambition and of action, a man quite able to deal easily with every combination of the involved politics of his time. He is definite and direct, perfectly self-confident, perfectly adaptable to each new necessity,

never unready, and therefore powerful. But he is in love with Mariamne, and so much in love with her that she is more important to him than anything else. That in itself is a tragic situation and one that nobody can understand. But in the case of Herod, the situation is further intensified by his own misapprehension. He is keen-sighted in politics but not with women. He does not seem clearly to understand whether he loves Mariamne better or his power; he certainly does not rightly understand her. With his absolute self-confidence he cannot see how a plan of his can go astray. Therefore he orders the death of Mariamne's brother. Mariamne finds him out and hates him. He is tricked into ordering her death, and then he finds out how much he loved her. All this is presented in very beautiful classic verse and the effect is very strong. Incongruity, paradox, inconsistency, and yet such as we cannot deny when we grant the facts at bottom, and so a tragedy. Whether a great tragedy or not will depend ultimately upon the breadth of the motive, the wideness of the general appeal. The play has the preserving power of style, but of course something more is needed for immortality.

EDWARD E. HALE, JR.

THE CHURCH IN THE PHILIPPINES.*

It has been one of the greatest of misfortunes for both the United States and the Philippines that their relations should have drifted into the bubbling chaldron of American politics, making misrepresentation the rule and not the exception, and rational knowledge and investigation a practical impossibility. But an equal misfortune is promised in the possibility of a sectarian aspect being given to the question through the attitude of the Filipinos toward the Friars of their islands and the attitude of the American government toward the Friars. The question is a delicate and somewhat complicated one, but its details are so little a matter of public knowledge that the recent books by Messrs. Sawyer and Robinson deserve especial attention from the light they throw on it and the excuse they give for dwelling on that phase of the general topic at this time.

Mr. Frederic H. Sawyer is an Englishman

* THE INHABITANTS OF THE PHILIPPINES. By Frederic H. Sawyer. New York: Charles Scribner's Sons.

THE PHILIPPINES: THE WAR AND THE PEOPLE. By Albert G. Robinson. New York: McClure, Phillips & Co.

resident in Luzon for the last fourteen years, and a traveller from time to time through the archipelago. He is in keen sympathy with the Americans in their general design of bringing the islands under their control, though sharply critical of the methods they have used up to this time. Mr. Albert G. Robinson was the efficient correspondent of the New York "Evening Post" in the islands from July, 1899, to February, 1900, and his volume is made up for the most part of letters sent during that time to his paper, revised in the light of the latest information within his possession. To the seeker after truth both volumes are invaluable; to the partisan anxious only to conceal facts they will, it is to be feared, prove unwelcome, so certain is it that the taint of Europeanism and imperialism brings distrust of enlightenment.

It has been pointed out before that the treaty of Paris, while it settled no question of human rights, devoted Articles VIII. and IX. to maintaining the property and other material rights of the religious orders in the Philippines. Mr. Sawyer believes the Americans to have been imposed upon in this regard, and it is certain that the advice of Mr. John Foreman concerning the matter was deliberately rejected. "As soon as the effect of the treaty was known," Mr. Sawyer adds, "Archbishop Nozaleda, who had fled to China from the vengeance he feared, returned to Manila. He seemed to have a good deal of interest with General Otis, and this did not please the natives, nor inspire them with confidence." When it is realized that this prelate was held responsible by the Filipinos for the enormities of the 1896 massacres, including the martyrdom of José Rizal, it is apparent that a mistake has been made from the point of view of everyone except the Friars, of whom the Archbishop, himself a Dominican, is the representative.

For in the Philippines, as in Cuba and Porto Rico, the natives, though devoted sons of the Church, are not pledged to any admiration for the Friars or the Spanish clergy generally. Their uniform ambition has been to have clergymen of their own race, secular priests, not religious. It is a matter of common knowledge that the evils which run in the train of benefited Friars were one of the principal causes of the Lutheran Reformation, and that the Church recognized the justness of the universal complaints in the Council of Trent by forbidding Friars to hold benefices. Un-

fortunately the Philippines, like the United States, are *in partibus infidelium*, and in them the decrees of the Tridentine Council do not run. The complaints of Europe in Luther's time are the complaints of the Filipinos to-day. They are devoted to their native priests, and their revolt is not against the faith but the discipline of the Church, nor are they open to criticism from Roman sources any more than those wise ecclesiastics who sought to do away with such abuses by forbidding Friars from benefices at Trent in the sixteenth century. Against these abuses the Tagals arose again and again, laying down thousands of their lives to be free. Yet it is with the Friars that the American government has allied itself, and it is with them its army and navy is acting at the present time, as its policy has been dictated by them since the occupation of Manila, particularly since the return of Archbishop Nozaleda upon the signing of the treaty at which Filipino representation was forbidden. It is this that causes Mr. Sawyer to exclaim:

"More important still was it to take care that the Tagal insurrection should not have been in vain. That rebellion probably cost fifty thousand human lives, immense loss of property, and untold misery. It was fought against the Friars and was at last triumphant. The Spanish Friars had been expelled and their lands confiscated. Were the Americans to bring them back and guarantee them in peaceable possession, once more riveting on the chain the Tagals had torn off? This seems to have been General Otis's intention. I think he might have stood upon the accomplished fact. *But he did not.*" (The italics are ours.)

When Mr. Sawyer comes to sum up the blunders of the Peace Commission he sets them down as follows:

"1. They took General Merritt's opinion that the Tagals would submit, and accepted Mr. Foreman's assurance of Tagal plasticity and accommodating nature.

"2. They disregarded the intimation of Don Felipe Agoncillo, the accredited agent of the Tagals, that these would accept no settlement to which they were not parties.

"3. They treated several millions of civilized Christian people like a herd of cattle to be purchased with the ranch.

"4. Under Article VIII., they guaranteed the religious orders the possession of estates already taken from them.

"5. Under Article IX., they gave the expelled friars the right to return and exercise their profession."

Concerning the abuses of the Friars, it will, perhaps, clear up the situation if the reader consult the pages of Mr. John Foreman's book, — remembering that Mr. Foreman is himself a devout son of the Church, — or such extracts from it as are given by Mr. Herbert Welsh in his "The Other Man's Country" (Lippin-

cott, 1900), or in Mr. Dean C. Worcester's "The Philippine Islands" (pp. 343 *et seq.*).

Mr. Robinson is not so explicit, but his meaning is not open to doubt when he says:

"I do not care to go into details concerning the charges of gross immorality, wrong, and oppression, that are brought against the Orders as organized bodies and against the members of the orders as individuals, from the archbishop [Nozaleda] downward. The charges are brought openly, and there can be no question that many of them are capable of the fullest substantiation."

He then enters into a consideration of the advent of the Most Reverend Placide Louis Chappelle, archbishop of New Orleans, at once the apostolic delegate of His Holiness Pope Leo XIII. and the commissioner of President McKinley. He arrived in Manila. A public reception in the nature of an official welcome was given him by Archbishop Nozaleda at which the American authorities, military and civil, were the principal attendants. Soon after *El Progreso*, the newspaper leading the attack upon the Friars, published an interview with him, never denied up to this time, in which Archbishop Chappelle was quoted as saying (the translation is Mr. Robinson's):

"The four public lectures given by Father McKinon caused President McKinley to realize the necessity for the monastic orders remaining in the Philippines. I come to Manila with ample authority for everything. The friars of the Philippines have alarmed themselves without any reason. I know their importance and am openly predisposed in their favor. If the friars occupy the parishes they will be considered as elements of order and therefore as American agents."

That the Friars are in the saddle may be read in an authorized interview with Archbishop Chappelle, published as a special dispatch to the Chicago "Tribune" on March 4, 1901, in which he is quoted as saying (the italics are ours):

"First, I came here to reorganize Church affairs on American lines, and to place her in a position similar to the one she holds in the United States.

"Second, to accomplish this I will do my utmost to bring American priests here as soon as possible, and the friars will not oppose them. On the contrary, they will be pleased if a goodly number come, and they promise to do everything towards their maintenance and their instruction in the character and needs of the Filipinos."

It is, therefore, doubly certain that, since Archbishop Chappelle's coming to the islands of the East the Friars, returning in great numbers from the surrounding countries to which the Filipinos had driven them, have been dictating the policy there of both church and state, of both Leo XIII. and William McKinley. This is the more to be remarked, because

this same prelate had previously been the apostolic delegate to Cuba and Porto Rico, where all his influence had been used in favor of the insular as distinguished from the peninsular clergy, leaving those islands of the West fairly in the hands of their native secular priests and in the way of becoming fully so, with the Spaniards returning to Europe and freedom but-tressed by just that much—the opposite in every particular of his procedure and its results in the unhappy Philippines. Tyranny loves company the world over; but who could predict that the Stars and Stripes would ever march to the tune of the Spanish Inquisition?

WALLACE RICE.

THE EARLY POEMS OF TENNYSON.*

Mr. John Churton Collins has recently edited the early poems of Tennyson with the purpose of giving all their variant readings. He understands by the early poems, the editions of 1830, 1833, 1842, the prize poem "Timbuctoo," 1827, and a few scattering pieces, one or two of which appeared as late as 1851. Of his work he speaks in the Preface with charming modesty:

"I must, I fear, claim the indulgence due to one who attempts, for the first time, a critical edition so perplexingly voluminous in variants as Tennyson's. I can only say I have spared neither time nor labour to be accurate and exhaustive. . . . I am not conscious that I have left any variant unrecorded, but I should not like to assert that this is the case."

Mr. Collins is wrong (and this is a remarkable oversight) when he says that "attempts for the first time" as the Cambridge Tennyson (reviewed in *THE DIAL* December 16, 1898) was the pioneer in this field. The Bibliography is good, though by no means entirely correct or complete. As was pointed out in a communication to *THE DIAL*, May 16, 1899, no Tennyson bibliography yet published is free from errors and numerous omissions.

As to the variants, the editor has done his work quite well. No one who has not compared texts with the purpose of noting every variation however trifling can have any idea how onerous the task is, and how many things provokingly remain unseen after one has looked long. While, however, the work has been done

*THE EARLY POEMS OF ALFRED LORD TENNYSON. Edited, with a critical Introduction, Commentaries, and Notes, together with the various readings, a Transcript of the Poems temporarily and finally suppressed, and a Bibliography, by John Churton Collins. New York: G. P. Putnam's Sons.

well, it has not been done perfectly. I have noted about seventy-five errors, and it is not likely I have found them all. This is a small number, especially considering the fact, alluded to in the Preface, that a part of the work was done by assistants; the wonder is that, under these circumstances, it is not very much larger.

While these errors are for the most part very slight, none of them are failures to record variant spelling. Indeed, I am unable to see why variant spelling in a modern author should be recorded. I am well aware that a final *e* in Chaucer is important, but it seems to me quite insignificant whether Tennyson writes *though* or *tho'*, *gray* or *grey*, *through* or *thro'*. In these cases neither the meaning nor the rhythm nor the rhyme can be in any way affected. But for some reason Mr. Collins's notes contain a host of variant spellings. The fact that he has culled so many might convey the impression that he has gathered them all or nearly all and that we have almost a facsimile of the early texts. This would be a wrong impression. While I have not counted the cases, I do not think he has given one-fifth of the orthographical variants. But I still do not see why he should have taken the trouble to give any.

Like most books this one has its limitations, but these should not blind us to our obligation to Mr. Collins, for only after several such attempts as his can a definitive text of the poet be made. It is to be hoped that he will some time give us the variant readings of all Tennyson's poems.

ALBERT E. JACK.

BRIEFS ON NEW BOOKS.

A History of Chinese Literature.

"This is the first attempt made in any language, including Chinese, to produce a history of Chinese literature." With this striking statement Professor Herbert A. Giles introduces his "History of Chinese Literature" (Appleton), being the tenth volume in the series of "Literatures of the World." Criticism in the sense of correction or dissent is made dumb by such a fact as this; we must place ourselves unreservedly in the hands of the author, and trust implicitly in the accuracy of his scholarship. It is, however, permissible to express an opinion concerning the interest of his subject and of his book, and we may say without hesitation that both interests are great, the latter greater than we had supposed possible, and the former marked by the admirable qualities of the author's style. His manner of writing is such as to compel attention, being lucid, forceful, and penetrated with a shrewd wisdom that

sometimes takes the form of a dry but delightful humor. What could be happier than this conclusion of the argument concerning the origin of the Chinese people? "No one seems to think they can possibly have originated in the fertile plains where they are now found." Or than this comment upon the fabled calendar trees? "But civilization proved unfavorable to their growth, and the species became extinct." One cannot examine this treatise without a feeling of heightened respect for the people with whose writings it deals. Here is a literature that has an unbroken record of twenty-five centuries; here is a civilization that for at least as long a period has known the uses of such things as silk garments, leather shoes, pottery, and umbrellas. These facts belong to a strictly historical chronology, but we are further reminded that the Chinese themselves pretend to account for the world for much longer than that—to be exact, for the space of 2,269,381 years. How pitifully young and raw our Western civilizations and histories must appear when contrasted, not merely with the claims, but with the undisputed facts of Chinese history and civilization. Since Mr. Giles has worked in virgin soil, as far as Western readers and critics are concerned, he has done well to depart from the plan of the series for which his book was written, by giving a large proportion of his pages to extracts from the Chinese classics. His translations of these passages are so charming that his book is at once a history and a florilegium, and in the latter aspect, as delightful a book as is often seen.

A new anthology of English verse.

There are two kinds of anthologies, which may be called subjective and objective. In the first kind, the compiler chiefly consults his own tastes and interests, and leaves unconsidered the important question of how far his tastes and interests coincide with those which characterize the enlightened judgment of the race. In the other kind, the compiler has regard to tradition and authority, is careful of his perspective, and subordinates his personal inclinations to the collective verdict of cumulative criticism. For English poetry, Mr. Palgrave's "Golden Treasury" is the perfect bouquet of anthological effort, although in this case, so admirable was the taste of the editor, there seems to have been slight need of any subordination of personal preference to the consensus of critical opinion. Of anthologies on a larger scale, the two of Mr. Stedman are probably the best that have been made, although their restriction to the verse of a single century—and that the latest—has rendered certainty of judgment exceedingly difficult. Mr. A. T. Quiller-Couch is the latest of English anthologists, and the "Oxford Book of English Verse, 1250-1900" (Oxford University Press), as edited by him, gives us upwards of a thousand pages of the best of our poetry. Let it be said, however, once for all, that this is one of the subjective anthologies. The editor has put in the things that he likes, and that is the

whole story. His preface is an implied confession of this method, and goes on to tell us in explicit terms how he has modified his spellings, chosen the readings that he prefers over those which have the best authority, and even excised from famous poems the stanzas that do not appeal to his personal sympathies. All this being admitted, there is little to say, for nothing is more futile than to criticize an anthology compiled upon such a plan. The proper perspective is lacking, the choice is often capricious, and even the texts are not free from rather glaring mistakes. Mr. Quiller-Couch is an excellent novelist and a charming writer in other departments of literature, but he has never given evidence of critical acumen, and his browsings in this field have always been those of an impressionist. An "Oxford" anthology ought to speak with a voice of special authority, but the voice of this book is one of which no intelligent reader need take much heed. It is a book of good poetry; but there are thousands of readers who could have compiled books equally good, and probably scores who could have done better.

A critic as dramatist.

A commonplace of current criticism is the difference between the creative faculty and the critical. One who had more or less to say on the subject, Matthew Arnold, is himself a fair illustration of the difference. His prose was his best work: his poetry, though of immense charm for many minds, was excellent largely because it recognized its own critical character. Of creative energy Matthew Arnold in his earlier days undoubtedly had a measure, but it was swallowed up in his critical intelligence. Something of the sort, Lowell used to think, was the case with himself. The reverse process is less usual. We do not often find one who has given his mind up to critical problems, develops strong creative power. There are cases, Mr. Henry James, for instance, where a man's mind develops both faculties together. But when a man has been long devoted to thinking out a system of art or literature, he is rarely able at the end of it to display powerful creative force. Thus Ruskin, although he had something of an artist's education, never developed the artist's power. The critical habit seems to limit and constrain. All this is apropos to Mr. G. L. Raymond's "The Aztec God and Other Dramas" (Putnam). Professor Raymond is already well-known by a series of volumes presenting an extensive and careful theory of artistic effort and result. His mind has long been occupied in weighing and considering causes and effects, in the effort to discern the true generalization lurking in myriads of facts. Now with plenty of ideas, he turns to the drama, but here his mind refuses to embody his thought in forms quite different from those which have been familiar to it. His thought, unconsciously to himself doubtless, takes some of the conventional forms which are, in a way, generalizations. Thus his dramas fail to

have vitality, original strength. We must add to that, Mr. Raymond does not seem to have the poet's imagination. What he has to say he says rather plainly without the fulness and richness that we need to give us what we think of as poetic pleasure. Further we must say that he does not seem to us to have a clear idea of the possibilities of the dramatic form: the drama, if we recollect rightly, is the one form of art of which his system of aesthetics says little. At any rate, in an age familiar with Swinburne and Stephen Phillips, or even John Davidson and Michael Field, his dramas lack the interest which comes of fresh, original effort given to the solution of old problems.

An eccentric philosopher and his correspondence.

Professor William Knight, of Glasgow University, has collected in a comely, moderate-sized volume, entitled "Lord Monboddo and Some of his Contemporaries" (Dutton), the "philosophical correspondence" of this learned and eccentric Scotch judge with certain distinguished men of his time, with whom he was accustomed to discuss his then novel theories of language and the origin of man. Of the forty-seven letters to and from Lord Monboddo given in the volume only two have been previously published, and the collection is undoubtedly of considerable value in so far as it serves to illustrate the philosophical attitude of the writers and of reflective men of their time generally toward the theories discussed. To the correspondence the editor has prefixed a brief biographical sketch of Lord Monboddo, together with a chapter on his philosophical position. Dr. Johnson, it will be remembered, said to Boswell during the famous Tour that he would gladly "go two miles out of his way to see Lord Monboddo" — who was certainly worth the deviation, although the miles were Scotch ones. Lord Monboddo's views, shocking to his contemporaries, as to man's descent from caudate progenitors of the orang-outang order, do not seem so very eccentric nowadays. The letters in the present volume are elaborate, essay-like productions, such as nobody would think of writing nowadays. Among Lord Monboddo's correspondents were Dugald Stewart, Samuel Horsley, James Harris, Sir William Jones, Sir George Baker. There are several portraits.

The much-discussed "Englishwoman's Love-Letters."

Now that the much-discussed "An Englishwoman's Love-Letters" (Doubleday) are known to be fiction, the book can be read and criticised without the wearisome speculation which has grown around it. Were the letters really written by a woman? How could such intimate letters have been published? What could possibly have been the reason the affair was broken off? Such questions were entirely aside from the literary aspects of the matter, and may now be forgotten. We know that the book is a piece of fiction. We know that it is needless to know why the affair was broken off. The book now — aside from the truly pathetic character of

its last part — is chiefly of interest to us as a good example of that preoccupation with the processes of the soul that distinguished the latter part of the nineteenth century. One can hardly do more to appreciate the literary position of the book than to think how Sir Walter Scott would have been outraged by it. Scott never, so far as we remember, dealt with any such case; he would probably never have invented such a brutal story. But the case of the "Bride of Lammermoor" is something of a parallel so far as fulness of joy and fulness of misery are concerned. Scott told the story, but he never sought to examine Lucy Ashton's heart. Examination of the human heart, however, is a thing that the present day rather enjoys. And the chief interest in this book is that it enables us to follow almost from day to day the rise of joy in a woman's breast, and its general turning to absolute misery. Such was the case with many readers who imagined the letters to be genuine; such is the case when we read it as fiction. Its interest is in the painful tracing of heart-failure. For our own part this seems to us not a very excellent amusement. We should prefer, along with the heart-failure, some of the wider relations of life, some of the matters which would constitute something more of a balance according to the usual course of existence. Here probably is the value, such as it is, of the discussion of the reasons for it all. With some reasons the book gains in dignity; with others it rather falls. It was perhaps wise for the author to leave us in the dark.

*Israel's hope
for the future.*

The layman in biblical study has shown slight interest in Messianic prophecy. This has been due (1) to the general obscurity of the subject and (2) to the lack of any adequate popular discussion of the theme. Professor G. S. Goodspeed's "Israel's Messianic Hope" (Macmillan) is intended to dissipate both of these difficulties. It is intended primarily for the reader of the English Bible. For this reason technical questions in criticism and exegesis and Hebrew and Greek words are avoided. But not to neglect the advanced student, the author has provided liberal references to the best new literature on the subject, and has added to the volume a selected bibliography. Now the method of Professor Goodspeed is just that which will appeal to the popular reader. He has adopted, in preference to the so-called "fulfilment" or "theological" method, the historical plan of treatment. That is, he "takes up the ancient Hebrew literature from the point of view of the historical origin and environment of its various writings. The history is studied from the Hebrew side; the ideas are investigated as they grow out of the history, and are modified or conditioned by it. The question asked is, not so much, What did this statement mean to the Christian Church? but, What did it mean to him who first uttered it, and to those by whom it was first heard or read?" This method cannot but

commend itself to every student of history. Its application to the treatment of this difficult subject is both sane and commendable. The author has quoted in the language of the Revised Version large portions of the text of the prophecies termed Messianic, and has added thereto his luminous interpretation of the same. The discriminating scholarship, the fitting proportions, and the sanity of interpretation give this book a prominent place among the works on biblical theology.

*A popular
mushroom book.*

Popular interest in mushrooms, for both scientific and practical reasons, has grown considerably of recent years, and the latest contribution to the literature of this subject will be sure to find a receptive audience. Miss Nina L. Marshall is the author of "The Mushroom Book" now before us, which is published by Messrs. Doubleday, Page & Co. in their nature study series, which already contains books on butterflies, birds, and flowers. The special feature of all these books is that, although they are richly illustrated, they are sold at a very moderate price. The colored plates alone, twenty-four in number, would justify the price set upon the book, to say nothing of the numerous plates in black-and-white, the still more numerous cuts in the text, and the text itself. The book may be recommended as a safe guide for the identification of species by amateurs who have only a smattering of botanical method. The descriptions are accurate, and not more technical than is absolutely necessary. There are also directions for collecting and preserving specimens, and for cooking them as well — which consideration will perhaps go farther than any other toward finding purchasers for the volume. It offers what is practically an equivalent of Hamilton Gibson's work for a small fraction of its price. We need say no more than this to lovers of mushrooms, whether as articles of food or as objects of scientific study.

*Two volumes on
medieval towns.*

Two volumes come together in the "Medieval Towns" series (Dent-Macmillan), one dealing with Florence and one with Constantinople. The former is done with loving care by Mr. Edmund G. Gardner, who combines the various artistic forces of the Florentine Republic in his pages in such a way as to give it a really fine literary flavor. All the glories of poetry, painting, sculpture, and architecture that made the city splendid to the eye and ear and understanding speak again through his pages, an achievement by no means unique, the city having the gift of inspiring its modern chroniclers to an unusual degree. The history of this flower of the renaissance before the day of Dante is dismissed in a single chapter, and the story of the government carried down to the great Duke Cosimo. This, with a consideration of the Florentine people, suffices for the more formal history, the other portions of the book taking up the geographical divisions of Florence, and combining all their interests in a nar-

rative which serves as a guide-book through its particularity, and as an account for instruction and amusement as well. A number of pictures from the hand of Miss Nellie Erichsen are included, and with these are several reproductions of old engravings of the town and its distinctive features. The work on Constantinople has been done by the Rev. William Holden Hutton, and its interest is made classic in a degree. Though not so large a book as the other, it covers more space, the opening chapter alone carrying the story from old Byzantium to the Turks. In the subsequent divisions of the book, dealing, as in the former case, with geographical portions of the ancient seat of empire, the interest is divided between the Christian and Moslem relics, with a natural leaning toward the older Greek rather than the newer Turk, the churches rather than the mosques. A final chapter deals with the pre-Christian life of the city as shown in architectural and other relics, and is by no means the least readable of the seven.

*A narrative of
American society.*

Not a romance, though a tenuous love story rises almost to the surface now and again through the book, not a novel, though there are developments which almost make it one in successive pages, Dr. S. Weir Mitchell's "Dr. North and His Friends" (Century Co.) is none the less interesting because it is difficult of classification. In its book form it is considerably larger than in its appearance as a serial, and the increase in size is due mainly to the insertion of a number of anecdotes of men and things, which have all the charm of an acquaintance with the people of whom they speak. It may be surmised, reasonably enough, that they are the very cream of Dr. Mitchell's common-place book. Taken as a whole the story outlines the life of such Americans as all of us would like to be, did cultivation and wealth admit of it, and the pleasant company certainly sets a social ideal to which it would be well for Americans to conform. Yet it is with something of a shock that the reader comes to realize at the close of the narrative that a complete vulgarian has fairly forced the doors of this gentle and cultured society, all his too evident limitations, moral and social, being pardoned him in view of his great wealth, ill-gotten though it is. That Dr. Mitchell is well within the truth in giving such an ending to such an episode does not make it any better reading, and we wish he had contrived to maintain its own ideals throughout the book.

*Religion in
the fore-castle.*

Mr. Frank T. Bullen, for literalness the best sea writer since Dana, is industriously making hay while the sun of his popularity shines. He now adds to the growing series of volumes reflecting the incidents of his seafaring career, a little book entitled "With Christ at Sea" (Stokes), and defined as "a personal record of religious experiences on board ship for fifteen years." An account of religion in the fo'c's'le

might, one would think, be almost as brief as the famous chapter on snakes in Iceland. But on Mr. Bullen's showing it seems clear that the name of his Maker is not used by "poor Jack" solely as a profane expletive and to the sorrow of the traditional "cherub who sits up aloft" and "looks out for" his ghostly interests. Mr. Bullen writes simply and earnestly, and his account of the artless piety of some of his erstwhile shipmates, and of their efforts to stem the tide of brutality, profanity, and debauchery by which the sailorman is commonly swept to moral and physical destruction, is touching and interesting. The sailor, for all his outer roughness, and proneness to coarse indulgence, is commonly an emotional man, easily touched by fervent appeal, and far more open than the sophisticated landsman, to the methods of revivalism. That these methods make for good, and even permanent good, in many cases, and are in fact the only methods by which the religious sense of large classes of men can be stirred, is certain. That a most promising and relatively neglected field for their trial is offered in every seaport town, seems to us the practical moral of Mr. Bullen's book. We are not going to impugn the conduct or the wisdom of the battalions of Christian missionaries who go abroad annually with the view of persuading men to change their religions; but we do think a larger proportion of them might well halt at the seaboard in the interests of men, nominally Christian, who have in fact no religion at all. Mr. Bullen's book is graphic and well-written, and shows an unfamiliar side of seafaring life and character.

*An enjoyable book
on the garden.*

Where Miss Maud Maryon's "How the Garden Grew" (Longmans) differs from the dozen other recent garden books is in the gentle horticulturist's beginning her narrative with no knowledge whatever of what should or should not be done with plants in order to induce them to grow out of doors. She thus "starts even," as the boys say, with most of her readers, and they are enabled thereby to follow her to the end without losing sight of the garden. A little love story runs through the four chapters, which, beginning with winter, bear the names of the seasons, and there is an old English peasant named Griggs who makes the American doubly grateful for the lack of such human cattle over here. Several well-drawn illustrations make the volume more desirable; but it is to be read for enjoyment rather than instruction on this side of the great water.

*A critical
translation of
Æschylus.*

"The Oresteia of Æschylus," translated and explained by Professor George C. W. Warr, is the first of a series of four volumes which are designed to interest cultivated persons who cannot read the originals in the masterpieces of the classical drama. Thus we have, not only a translation of the great trilogy, but in addition an extensive commentary, intro-

ductory essays on "The Rise of Greek Tragedy" and "The Oresteian Trilogy," and a series of illustrations reproducing ancient frescoes, reliefs, and vase-paintings. The translation is a mixture of verse and prose—verse for the dialogue, and prose for the lyrical passages. An appendix gives some metrical versions from the choruses. The translator's aim has been to steer a middle course between the insipidity of Plumptre and the uncouth literalism of Browning. His text is not exactly easy reading, but it is no more difficult than it must be, if anything of the *Æschylean* spirit is to be preserved. We have received this work in two editions, one from Mr. George Allen of London, and the other from Messrs. Longmans, Green, & Co., who supply the trade in this country.

BRIEFER MENTION.

Six volumes have now appeared in the "Warwick Library," each devoted to the illustration of some particular literary form in the history of English letters. Mr. Oliphant Smeaton's "English Satires" (Imported by Scribner) is the new volume of this series, and supplies examples all the way from the author of "Piers Plowman" down to C. S. C. The introduction, as is customary in this collection of volumes, is an elaborate essay upon the history of the form under consideration, and sets forth the gradual declination of the satirical species from its Roman position as one of the cardinal divisions of literary composition to the modern view which holds it to be rather a "quality of style" than one of the prime forms of expression.

We have been reading a good deal about Milton of late years. Besides the volumes in the various series, we have had Professor Corson's learned disquisitions, and Professor Trent's eloquent critical tribute, and now we have also Professor Walter Raleigh's "Milton" (Putnam). Mr. Raleigh always writes with distinction, and is at the same time one of the sanest and most finely-tempered of our living critics. His book is an elaborate essay upon the life of Milton, his circumstances, his intellectual equipment, the technique and machinery of his writings, and his influence upon posterity. It cannot be a work of supererogation to produce as good a book as this upon Milton or any other subject, and we are glad to add it to our collection of critical monographs.

The third volume of the translation of Blok's "History of the People of the Netherlands" (Putnam) covers the period of the war with Spain from 1559 to 1621, comprising all of Volume III. and one-half of Volume IV. of the original. The book leaves evidence of the same scholarly treatment which characterized the preceding volumes, and by its numerous footnotes, and appended bibliography, attests the extended research of its author. The period is a favorite one for historians, and one for which polemics are proverbial, but Mr. Blok has carefully avoided such writing. In this volume there is a greater fulness of political conditions, as compared with social or economic development, than in the previous volumes, but this is justified by the political importance of the epoch, and in no way sacrifices the essential feature, the history of the growth of the people, to which the author pledged himself in the first volume.

ANNOUNCEMENTS OF SPRING BOOKS.

THE DIAL takes pleasure in presenting herewith its annual list of books announced for Spring publication, containing this year more than 750 titles. With a few necessary exceptions, books recently issued which have been already entered in our regular List of New Books are not named in the present list; and all the books here given are presumably new books—new editions not being included unless having new form or matter. The list is compiled from authentic data supplied for this purpose by the publishers themselves, and it is believed presents an accurate survey of the Spring books of 1901.

BIOGRAPHY AND MEMOIRS.

- The Autobiography of a Journalist, by William J. Stillman, 2 vols., with portraits, \$6.—The Life and Times of William Lowndes, by H. H. Ravenel, illus. (Houghton, Mifflin & Co.)
- My Autobiography, by Prof. F. Max Müller, with portraits, \$2.—Mrs. Gilbert's Reminiscences, illus., \$1.50 net. (Charles Scribner's Sons.)
- Queen Victoria, 1819-1901, by Richard R. Holmes, M. V. O., new edition, with supplementary chapter, with portrait, \$1.50 net.—Charles William Ferdinand, Duke of Brunswick, an historical study, by Lord Edmond Fitzmaurice, illus.—Some Records of the Later Life of Harriet, Countess Granville, by her granddaughter, the Hon. Mrs. Oldfield, illus.—Swallowfield and Its Owners, by Constance, Lady Russell, illus. in photogravure, etc.—Felix Reville Brunot, 1820-1898, a civilian in the War for the Union, President of the first Board of Indian Commissioners, by Charles Lewis Slattery, illus. in photogravure, etc., \$2. (Longmans, Green, & Co.)
- Up from Slavery, an autobiography, by Booker T. Washington, with portrait, \$1.50 net.—The True Story of Captain John Smith, by Katharine Pearson Woods, illus., \$1.50. (Doubleday, Page & Co.)
- The Story of My Life, by Augustus J. C. Hare, 4 vols., Vols. III. and IV., illus. in photogravure, etc., \$7.50. (Dodd, Mead & Co.)
- A Sailor's Log, recollections of forty years of naval life, by Admiral Robley D. Evans, U. S. N., illus.—Great Commanders Series, new vol.: General Meade, by Isaac R. Pennypacker, illus. (D. Appleton & Co.)
- A Book of Remembrance, by Mrs. E. D. Gillespie, illus., \$2.50. (J. B. Lippincott Co.)
- The Tribulations of a Princess, by the author of "The Martyrdom of an Empress," illus., \$2.50. (Harper & Brothers.)
- New Glimpses of Poe, by Prof. James A. Harrison, illus., \$1.25 net. (M. F. Mansfield & Co.)
- Heroes of the Nations, new vols.: St. Louis (Louis IX. of France), the most Christian king, by Frederick Perry, M. A.; William Pitt, Earl of Chatham (1708-1778), or The Growth and Division of the British Empire, by Walford Davis Green, M. P.; each illus., per vol., \$1.50. (G. P. Putnam's Sons.)
- How They Succeeded, life stories of successful men told by themselves, by Orison Swett Marden, illus., \$1.50. (Lothrop Publishing Co.)
- Beacon Biographies, new vols.: Father Hecker, by Henry D. Sedgwick, Jr.; Louis Agassiz, by Alice Bache Gould; John Greenleaf Whittier, by Richard Burton; Samuel F. B. Morse, by John Trowbridge; Ralph Waldo Emerson, by Frank B. Sanborn; each with portrait, per vol., 75 cts.—Westminster Biographies, new vols.: George Eliot, by Clara Thomson; Cardinal Newman, by A. R. Waller; each with portrait, per vol., 75 cts. (Small, Maynard & Co.)
- Foreign Statesmen Series, new vols.: Louis XI., by G. W. Prothero; Ferdinand the Catholic, by E. Armstrong; Mazarin, by Arthur Hassall; Catherine II., by J. B. Bury; Louis XIV., by H. O. Wakeman. (Macmillan Co.)
- Life of Her Majesty, Queen Victoria, by Millicent Garrett Fawcett, new edition, with introduction by Mrs. Bradley Gilman, illus., \$1. (Little, Brown, & Co.)
- Hero-Patriots of the Nineteenth Century, by Edgar Sanderson, M. A., illus., \$1.50. (T. Y. Crowell & Co.)

Asser's Life of Alfred, edited by W. H. Stevenson, M. A. (Oxford University Press.)

Memoir of the Life and Episcopate of George Augustus Selwyn, D. D., by Rev. H. W. Tucker, illus. (E. & J. B. Young & Co.)

Life and Letters of John Albert Broadus, by Archibald Thomas Robertson, illus., \$1.50. (Am. Baptist Publication Society.)

Irene Petrie, a woman's life for Kashmir, by Mrs. Ashley Carus-Wilson, B. A., with introduction by Robert E. Speer, illus., \$1.50. (Fleming H. Revell Co.)

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HISTORY.

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tense to critical weight, but for which there no doubt exists a middle-class audience ready to applaud and feel genuinely grateful for the teachings offered.

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Mr. Edward Martin Moore has collected, and printed at the Blue Sky Press, the best of the tributes in verse that have been addressed to Omar since the flourishing of the cult, and called the collection "Spoil of the North Wind," a title suggested by the familiar anecdote of what Omar replied when asked where his tomb should be. It makes a very pretty book, and all Omarians will be sure to want it. Since the edition is limited, it will be well to put in early applications.

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